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Faculty Recital: Richard Faria, clarinet

Richard Faria

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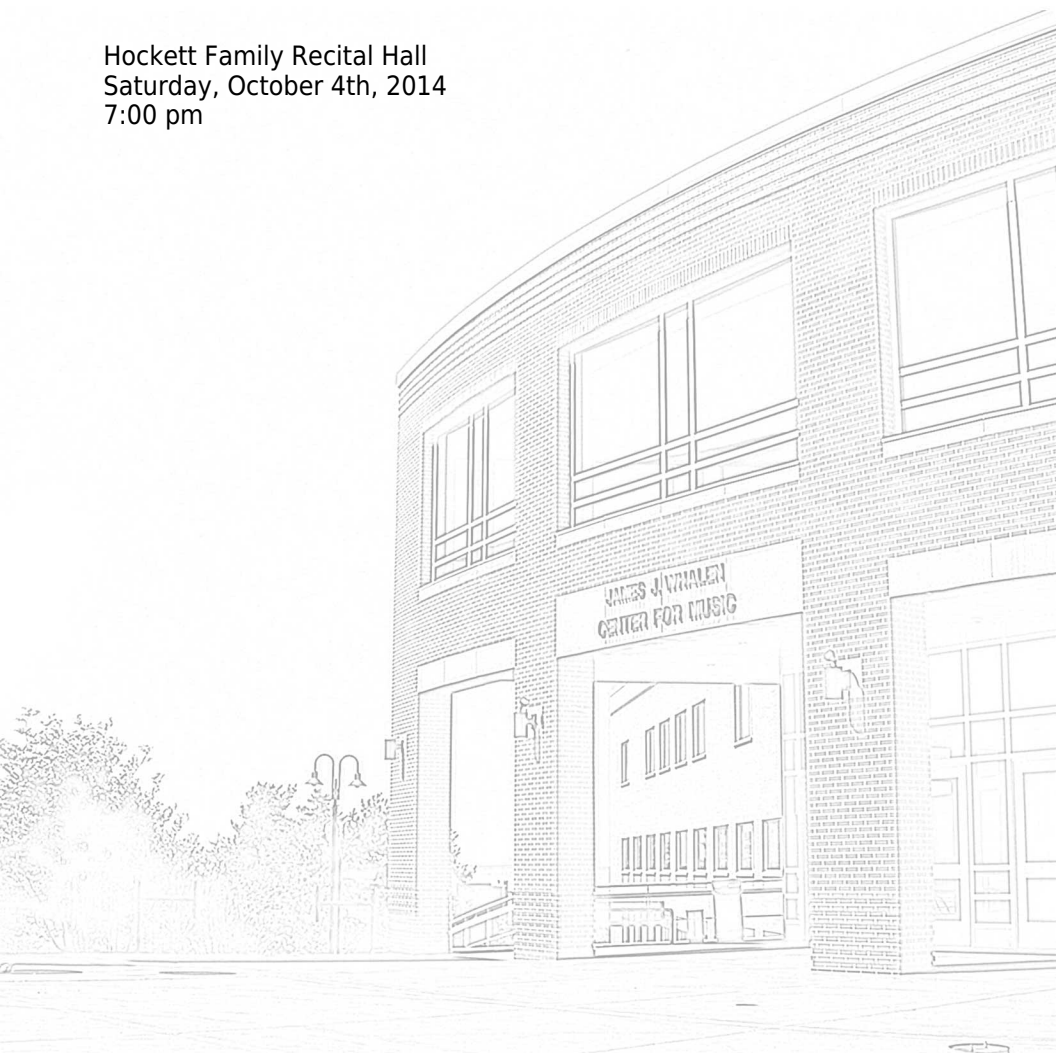
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Faculty Recital:
Richard Faria, clarinet

with
Diane Birr, piano and harpsichord
Michael Galván, clarinet
Heidi Hoffman, cello

Hockett Family Recital Hall
Saturday, October 4th, 2014
7:00 pm



ITHACA COLLEGE

School of Music

Program

Canzonetta, Op.19 (1889)

Gabriel Pierné
(1863-1937)

Sonata (1939)

Mässig bewegt
Lebhaft
Sehr langsam
Kleines Rondo, gemächlich

Paul Hindemith
(1895-1963)

Ipso (1994)

Pascal Dusapin
□(b. 1955)

pause

Sonata (1990)

I.
II.
III.

Katia Tchemberdji
□(b. 1960)

Concerto for 2 Chalumeaux (1750)

Largo
Allegro
Adagio
Vivace

Georg Philip Telemann
(1681-1767)

Program Notes

Pascal Dusapin has written a whole series of works featuring the clarinet: solos, duos, and larger works, too. For many years, he worked closely with Armand Angster, one of the leaders of Accroche Note Ensemble, based in Strasbourg, France. *Ipso* (the Latin term meaning "for itself, in itself, along, to it alone") begins with a dancing, folk-like melody, which uses what sounds like a simple pentatonic mode. This material is transformed, shifting to a more ponderous melodic style, which in turn becomes increasingly ornamented with quick figures, appoggiaturas, trills, and so forth. The music gradually drops toward the low register, and then, after a break, shifts to a different modality. About halfway through the piece, Dusapin injects a new color into the music: He begins to incorporate quarter-tones and microtonal inflections (slides, etc.). In his earlier music, such material is commonplace, but the shift here from harmonically simple material to something more unusual is quite striking. As the second half of the piece progresses, the line stretches out with long, suspended notes floating from low to high. Eventually, a distinctive, quasi-modal melody emerges, its plaintive character gaining a certain stridency from its placement in the high register. The music concludes rather indecisively, as if on a question mark.

James Harley

"I cannot name a particular direction or school, which serves as a role model for me because I shy away from any kind of classification of styles. What interests me most is the search for new ways of thinking; in other words, the departure from routines. In that context, Igor Stravinsky and Pablo Picasso have influenced me most because they were not afraid to try everything. I'm also fascinated by such unconventional forms in the literature; for instance the works of García Márquez, where the reader is confronted with unexpected paradoxical worlds.

Music should touch and move us. Even if it takes the form of an experiment, the primal character of music cannot be modified. I refuse the idea of destroying, intentionally breaking up or distancing oneself from the concept of music. I can nonetheless understand such behavior in the context of the Second World War. One had realized at that time that art was not able to

save anything and that a radical change had to take place.

The intention of my compositions is to express short and concise statements. What stimulates me and influences my understanding as a composer is to create works like those of Anton Webern. My wish is to always be able to make my intentions clear. Determinant here is not the number of notes but the opportune moment.”

- Extracts from a conversation with Katia Tchemberdji in Autumn 2002 in Berlin, by Yvonne Drynda